

Pedal pipes on rear wall (played from pedal keyboard)

Swell pipes behind shutters (played from top keyboard)

Positiv pipes at left front (played from bottom keyboard)



Great pipes at center front (played from middle keyboard)

Swell pipes behind shutters (played from top keyboard)

Positiv pipes at right front (played from bottom keyboard)

The pipe organ in the rear gallery of Trinity Presbyterian Church is Opus 10031, built in 1965 by the M.P. Möller, Inc., of Hagerstown, MD. At a cost of \$65,000.00, the instrument was designed and installed at the time the building itself was completed. The organ has three manuals, with 46 ranks and 2,585 pipes. Dr. Robert Anderson, then on the faculty of Southern Methodist University, played the inaugural recital on December 29, 1965. The program included works by Bach, Brahms, Lübeck, Bruckner, Dello Joio, Dupré, Duruflé, and Dr. Anderson.

In 1981, J. Fred Barr of Southeastern Pipe Organ Services made minor tonal adjustments to the Great,

Pedal and Swell divisions. In 2009, heavy rains caused damage to the building in the area of the choir loft, leading to deterioration of the plaster ceiling. Darwin Shaver, of Keyboards in Real Time, supervised the removal of all pipe work to the Undercroft of the building. During the time required for repairs and replastering of the ceiling, all pipes were cleaned and refurbished prior to being re-installed and tuned.

The organ has the benefit of sounding in an excellent acoustical space. J.N. Pease, the architect who designed the building, proposed the placement of the organ and choir in the rear gallery. This placement was first brought into British church design

by Christopher Wren to be a symbolic reflection of the role of music in Presbyterian worship. In the Reformed tradition, the choir is understood to be a part of the congregation, not the clergy. Music is the response of the people to the proclaimed Word of God. The choir does not sing to the people in the same way that the pastor reads scripture or preaches to them. When the congregation sings hymns, the sound of the choir supports that singing. During anthems sung only by the choir, the choir sings to God for all the assembled people. At a congregational meeting on May 24, 1963, the membership accepted Mr. Pease's design for their worship space, and affirmed the "place" of music in worship at Trinity.

# SPECIFICATION

## GREAT ORGAN

Quintaton	16'
Principal	8'
Rohrflote	8'
Octave	4'
Spitzflote	4'
Octavin	2'
Fourniture	IV
Scharf	III
Chimes	

## POSITIV ORGAN

Gedeckt	8'
Principal	4'
Koppelflote	4'
Blockflote	2'
Larigot	1 1/3'
Siffnote	1'
Cymbel	III
Krummhorn	8'
Tremulant	

## SWELL ORGAN

Rohrgedeckt	8'
Viole de Gambe	8'
Viole Celeste	8'
Erzahler	8'
Nachthorn	4'
Nasat	2 2/3'
Principal	2'
Tierce	1 3/5'
Mixture	III-IV
Fagot	16'
Trompette	8'
Rohrschalmei	4'
Tremulant	

## PEDAL ORGAN

Principal	16'
Bourdon	16'
Quintaton	16' (Gt)
Octave	8'
Bourdon	8'
Quintaton	8'
Super Octave	4'
Waldflote	4'
Waldflote	2'
Mixture	(2/3') II
Mixture	(1/3')
Posaune	16'
Fagot	16' (Sw)
Posaune	8'
Fagot	8'
Posaune	4'
Krummhorn	4' (Pos)

Pistons:

Sw and Ped: 1-2-3-4-5-6

(Ped. duplicated as toe studs)

Gt and Pos: 1-2-3-4-5;

General: 1-2-3-4-5-6-7-8 (manual & toe)

Couplers: G-P8 S-P8,4 Pos-P8 S-G 16,8,4 Pos-G  
16,8 S-Pos 16,8,4 S 16,4, Unison off  
Pos 16, Unison off



## TRINITY PRESBYTERIAN CHURCH

3115 Providence Road

Charlotte, North Carolina 28211

704-366-3554

[www.trinitypreschurch.org](http://www.trinitypreschurch.org)

History compiled by Jane Bostian Arant  
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